

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

LOUIS SPOHR'S SECOND ORATORIO "THE LAST HOURS OF THE SAVIOUR."*

BY HENRY JOHN GAUNTLETT.

THE most eminent composers have selected the oratorio as the sublimest vehicle of musical expression—of thoughts, "that often lie too deep for tears." In our country, Handel met with no competitor, either in the number or excellence of his writings in this form of composition, nor has he, as yet, found any worthy successor; while, in Germany, his contemporary, Sebastian Bach, was equally indefatigable in the same divine branch of the art; bequeathing to posterity between 30 and 40 MS. oratorios, passions, and ecclesiastical cantatas. True it is, that on the continent the beautiful words of the mass—pure, orthodox, and strong as light to the hearts of all good Christians, offer stronger inducements to the young musician, than the machinery often supplied by a second-rate poet. Indeed, the service in itself affords great variety of expression; changing from the awful to the solemn, from the solemn to the sweet, and from the sweet to the joyous;—from strains of energetic praise and gratitude, to those of inconceivable grace and beauty—of calm, serene, and tranquil piety. Then the composer has an ever ready and inviting opportunity of witnessing the truth of his impressions on the eyes and ears, the hearts and understandings of his fellow-men, by the facility with which he can command a performance of his work. Therefore it was (although it cannot lessen our regret) that Haydn, Mozart, Winter, and Beethoven, did not more frequently turn their "many streams of new imaginations" into the picturesque and imposing channel which the oratorio affords. In the present day, Spohr, Schneider, Löwe, and others, have added considerably to this class of musical literature. Mendelssohn has made a splendid commencement; and may a hope be indulged, that the imaginative and matured mind of Cherubini, and the less practised, but

* "Des Heilands letzte Stunden, Oratorium in zwei Theilen, in Musik gesetzt und dem Dichter desselben, Herrn Hofrath Rochlitz, hochachtungsvoll gewidmet von Louis Spohr."

glowing, genius of Reissiger, will, for a season, lay aside the mass, excellent as it is, and make trial of the oratorio? Louis Spohr, who at one time justly possessed the reputation of being the first violinist of the age, is now ranked, as a writer, among the chosen few—the lights of this generation. His talents have been displayed in numberless fine concertos, and concertante compositions for that instrument, of which he is so able a master; and, as an orchestral, and operatic writer, but few, if any, can successfully enter the lists with him. His opera of ‘Azor and Zemira’ has alone been fairly produced in England; for we cannot include a disjointed arrangement of some five and thirty movements, lovely and beautiful in themselves, but selected without regard to unity or design from his eight operas, which was brought out at Drury Lane under the fallacious title of ‘Spohr’s last Opera of Der Alchymist.’ Since that period the oratorio of the ‘Last Judgment’ has made its way into this country, and has met with an extensive circulation, and very general approval. ‘The Crucifixion, or the last Hours of the Saviour,’ the subject of the present remarks, has since appeared on the continent; and the composer is, we understand, on the eve of completing a third oratorio. Greatly as Spohr shines as an operatic writer (and he *is* a giant in dramatic expression) still he is essentially an instrumentalist; and the first movement of the ‘Sinfonie caractéristique’ (the “Power of Sound”) is the most brilliant gem of his prolific fancy. The overtures to the ‘Faust,’ ‘Die Letzen Dinge,’ ‘Jessonda,’ and ‘Der Berggeist,’ are severally great conceptions, particularly the two first; but there is a star-lit serenity, a depth of feeling, an inimitably perfect design, and free-winged execution, about the first movement of this the fourth symphony, which far transcends all his other efforts. Although his oratorios afford exquisite delight—so much so that criticism, in spite of ourselves, is apt to glide into panegyric—yet in plain honesty of truth, the composer appears less to advantage in this style, than in either of those to which we have previously alluded. The songs in the ‘Faust’ and ‘Azor and Zemira,’ indeed in the more early opera of ‘Der Zweikampf,’ exceed in beauty and originality any to be found in his oratorio; and the chorusses in those works, and in the ‘Jessonda,’ ‘Der Alchymist,’ ‘Der Berggeist’ and ‘Pietro Von Abano,’ are more grateful and spirited, free and energetic, than the dry-footed and mechanical choral fugues of the oratorios. It is not, however, too much to say of these beautiful sacred dramas (and yet it is difficult to say more) that they are worthy of the composer; that there is an evenness and sweetness about some of the movements, almost sylvan and sunshiny, executed from first to last in genuine taste and good feeling; that there are also singularly thoughtful movements, yet pure and simple in their character, which will ever live in the hearts of their hearers; and that the transitions to the overwhelming solemnities, which form the material of each oratorio, are so skilfully effected as to fill the mind of the auditor with fear and trembling.

The first circumstance which will strike the hearer of the oratorio, the title of which stands at the head of the present article, is the repetition of much that Spohr has before given to the public. The work fails to awaken that freshness of sensation, which is the most unerring indication of genius in its highest form. The composer has long suf-

ferred under the imputation of self-imitation—a Narcissus-like unceasing contemplation, a “weeping himself away in memory of his own beauty”—and although we are prepared to admit, that the individual and marked peculiarity of his style, the terse phrases of his rhythm, always carried on with the most quaker-like regularity, the symmetrical arrangement of his parts, and the dispositions of his harmony, clear and powerful as a sunbeam, are characteristics which prominently distinguish his compositions from all other writers;—still it is a matter of surprise and regret that so eminent a composer should so often excite the mind to reminiscences of his former triumphs—not only in the details and execution of the different movements, but particularly in the melody. Take, for example, in the oratorio under notice, the first chorus,—Soft and gentle in its character as sunset clouds. The first theme strongly reminds the hearer of the delicate and translucent melody, in the opera of ‘Der Vampyr’ (‘From the ruin’s topmost tower’); but setting Marschner aside, after deducting sundry phrases from the trio in A flat, sung by Inez Alonzo and Vasquez in the finale to the first act of ‘Der Alchymist,’ and from the bass song, ‘Va sbramando,’ in the ‘Faust,’ it would puzzle the composer himself to calculate the surplus. It is, in truth, simply delicious—inimitable; and has all that gentleness and tenderness about it, with which Spohr well knows how to grace his compositions of this character. But has it not been given to the world, long before, as Spohr loved to write it, and we to hear it?

The Passion, Death, and Resurrection of the ‘The Son of the Blessed,’ has been the theme of many of the most celebrated musicians. After Handel, who has confined himself solely to the text of Scripture, and who has treated the subject, to use Zelter’s expression, in the *fragmentary* manner, Sebastian Bach, next to Handel, appears the most solemn and dignified. Following the mode of Mendelssohn’s new oratorio of St. Paul—the text is scriptural—the historical record of St. Matthew, interspersed with chorales, like the chorus in the Ancient Tragedy. The ‘Passione’ of Spohr is a dramatic representation, or rather misrepresentation of the apprehension, trial, crucifixion, death, and burial of the Saviour. To such as consider the Messiah merely in the light of a benevolent regenerator of the morals of the degraded and captive Hebrews—a second Socrates, we presume the text of the poet may not prove unpalatable; and the language assigned to the male and female “friends of Jesus,” may appear natural and proper. But we are inclined to believe the crucifixion of the God-Man (to use a quaint and expressive term of the olden divines) is far too solemn and awful a subject to be brought close to our senses in the fashion of a dramatic representation. Goethe justly observes, in his Wilhelm Meister’s Wanderings, “We hold it a damnable audacity to bring forth the torturing cross and the Holy One who suffers on it, and to expose them to the light of the sun, which hid its face when a reckless world forced such a sight on it; to take these mysterious secrets, in which the divine depth of sorrow lies hid, and play with them, fondle them, trick them out, and rest not till the most reverend of all solemnities appears vulgar and paltry.” Farthermore, it would have been but decent in the poet to have taken ordinary care to inform himself of the facts. There is a total

omission of the false accusation against our Saviour, made by the Sanhedrim before the Roman Governor Pilate, (who is not once introduced throughout the libretto;) and all this falsification of the pages of history is done to make way for an imposing, but imaginary, trial scene, in which some priest of the name of Philo relieves Caiphas, the Suffragan of Annas, of the duties of his office, and Nicodemus and Joseph of Arimathea are brought forward to disown their acquiescence with their brother rulers' conduct. And what will our readers think of the propriety of exhibiting a singer in the character of Mary, the mother of Jesus, travelling through a long song of maudlin sentiment, sickly melancholy and German mysticism, whilst the auditor is left to suppose the Saviour suspended on the cross! They are, we trust, as little prepared to admit the propriety of such an exhibition, as they are to imagine that the composer would, in attempting to pourtray the awful convulsions of nature which attended and followed the crucifixion and death of our Saviour, and the subsequent alarm, horror and remorse of the Jews, work up a grand melodramatic display of musical science, bearing a close resemblance to the leading features of the storm scene of Beethoven's 'Pastoral Symphony.' The judgment of the poet in the portraiture of the Saviour, is, we must do him the justice to say, exceedingly praiseworthy. Wherever the Son of God is represented as speaking, the author adopts the simple language of the Bible, and ventures on no poetic diction, amplification or affected pathos. It is truly and altogether the word of the Lord.

The overture is a darkened and solemn picture, and although not impassioned, full of deep sensibility, which at once strikes to the tenderest, deepest and holiest sympathies of our nature. Spohr evidently revels in the supernatural, and in the portraiture of the strong and agonizing throbbings of the human heart. He has no inborn joyousness of nature about him, and if occasionally cheerful, he never condescends to be merry. The sublime of simplicity is a sealed book to him, and he is left without resource, should a succession of learned harmonies fail in reaching the profound and deep-rooted feelings of humanity. He never attempts the exquisitely natural chords of which Bach, Handel, Mozart, and Beethoven, make frequent use. The overture is a fugue in fragments, and affords a strong illustration of the composer's style and his remarkable power of reproducing and varying the same thoughts. The subject opens in C minor, ascends from the tonic to the sixth, and back again. Look at the subjects of the fragmentary fugues in the overtures to the 'Faust,' 'Der Berggeist,' and 'Das befreite Deutschland,'—to that of the chorus "Destroyed is Babylon," in 'The Last Judgment,' and those which conclude the first acts of the 'Azor and Zemira,' and 'Der Berggeist,'—all and each of them ascend up to the sixth; are severally and correctly answered in the most musician-like manner; and then the scene closes. In what follows there is neither causation, nor progression—no development of the theme. There is, indeed, an apparent unity of design; but that arises solely from the peculiarity of the composer's style. The ideas have been heard before a hundred times in his songs, duets, trios, concertos, quartetts, double quartetts, symphonies, &c. &c. In Bach and Beethoven, as a great writer has well observed of Shakspeare,

"one sentence begets the next naturally; the meaning is all inwoven. He goes on, kindling like a meteor, through the dark atmosphere; yet when the creation in its outline is once perfect, then he seems to rest from his labour, and to smile upon his work, and tell himself that it is very good. You see many scenes and parts of scenes which are simply Shakspeare disporting himself in joyous triumph and vigorous fun, after a great achievement of his highest genius." Look at the wonderful pedal fugues in A minor, E minor, and C minor (No. 1—6, and 10) of Sebastian Bach, and the scherzos to Beethoven's later symphonies and quartetts; and how apt will appear the quotation. To apply the words of the same author in reference to our great dramatist, such composers go on "creating and evolving B out of A, and C out of B, and so on just as a serpent moves, which makes a fulcrum of its own body and seems for ever twisting and untwisting its own strength."

But Spohr has none of this intellectual action; he does not possess imagination in the epic form. One reason may be, that in all he does there is so much fulness, such a profusion of point in his phrases, as to prevent it. The annunciation of the subject in this overture is an instance; clothed with the utmost beauty and gorgeousness of harmony, so much so that the ear of the musician is satisfied, that the composer has said and done all he can with the theme. Nothing is reserved to come down hereafter, "like a blow from a sledge hammer," after the manner of Bach and Beethoven. The result is, that the author forgets the subject on hand; changes the time; and repeats a phrase or two, that he has before made use of in the overture to *The Last Judgment*, carrying on the movement by alternately reiterating the subject, and these interpolated phrases in different keys, without the accession of a single fresh idea throughout the whole movement. We never before felt so strongly the truth and appropriateness of the observation of a friend, upon whose judgment we place great reliance—"In most of Spohr's music," said he, "there is a sweet subject, but what follows this subject is always alike, and, excepting the mere difference of the subject, he rarely or never varies. Bach treats a subject, as the good old divines of two centuries back were accustomed to treat a text, their ideas on which grow out of, and are naturally deducible from, the subject. Therefore it is, that in reading Bach, the attention is confined to the composition before you. You think of nothing else, that he or any other composer has written. You hear a thousand beautiful things; but the subject with which he starts is the primeval cause of all. It is varied, and added to in a diversity of ways; but still every thing introduced appears to, and actually does, spring from this one source. So it is also with Beethoven; but when Spohr has read his text, like the majority of modern divines, his sermon is over. He reads the text very beautifully; yet the subsequent matter will suit many other texts, as well as the one he has just delivered. There are, doubtless, exquisite exceptions to these remarks, more particularly amongst this writer's instrumental compositions. They are however, few, in comparison with the quantity he has written."

The oratorio commences with the taking of Jesus from the Garden of Gethsemane, "by a great multitude with swords and staves, from

the chief priests and elders of the people," conducted thither by the traitor Judas. The apostle John acts the part of the chorus in the Greek tragedy; and every now and then comes forward to explain the action of the drama. After a recitative from John, which, like all the recitatives throughout the work, is an admirable specimen of fine and unexpected modulation, the traitor is introduced, expresses his horror and remorse in a declamatory aria for a bass voice, and, departing, we hear no more of him. This is an unpardonable liberty taken with the text of Scripture; for Judas repented not until he saw his master condemned by the Roman governor; and as yet even the imaginary trial has not taken place. The language given by the poet to this unhappy man is poor indeed, although, had the poet contented himself with the narration of the disciples, he would have found ample materials for better matter. It is not improbable to suppose, that Judas never contemplated the possibility of the Messiah suffering any injury from the consequences of his base deed; and having had so many ocular demonstrations of his master's miraculous power, he might readily conceive that Jesus could have conveyed himself out of the soldiers' hands, as he did from the multitude who sought to stone him, and on another occasion to cast him down a precipice; or by some other supernatural exertion, would have preserved himself from indignity, and personal injury. And this opinion fully agrees with his subsequent declarations of our Lord's innocence, his repudiation of the bribe, and dark despair at the reflection of the consequences of his act. A concerted movement, between Mary and the women, "who followed afar off bewailing and lamenting him," is the next movement. It is written with an all-absorbing perception of the beautiful and the good; breathing intense affection, and full of devotional feeling. The chain of modulation, leading from E minor to D flat, and closing in E major, is so soft and delicate in its character, as powerfully and irresistibly to move the sympathy of the auditors. All may not understand the composer; but all must feel with him. It is beautifully delineated, and still more touchingly carried out, in all the tenderness of truth and nature. It may be remarked, that the choruses assigned to female voices, are decidedly the great feature of the work. If Louis Spohr had ever met with the following lines, from the pen of the late professor of poetry at Oxford, (H. H. Milman,) he certainly would not have introduced a military march of a strictly secular character, and therefore wholly inappropriate to the pathetic dignity of the events intended to be commemorated. To make the matter worse, the same march is repeated at the close of the trial-scene, whilst they hurry off the captive to the outskirts of the city, amidst the wailing of a chorus of male and female friends.

* * * * *

"Thou that wert wont to stand
Alone, on God's right hand,
Before the ages were, the Eternal, eldest born.

"They dragg'd thee to the Roman's solemn hall,
Where the proud judge in purple splendour sate;
Thou stood'st a meek and patient criminal,
Thy doom of death from human lips to wait;
Whose throne shall be the world,
In final ruin hurled,
With all mankind to hear their everlasting fate.

"Thou wert alone in that fierce multitude,
 When † Crucify him !" yelled the general shout ;
 No hand to guard thee mid those insults rude,
 Nor lips to bless thee in that frantic rout ;
 Whose lightest whispered word
 The Seraphim had heard,
 And adamant[†] arms from all the heavens broke out."

(To be concluded.)

WELSH BARDS AND MINSTRELS.

DR. JOHN DAVID RHYS, who flourished about 1579, published a very valuable work, in Latin, on Welsh prosody ; in the Appendix to which are some very curious observations relative to the state of music in Wales at various periods ; these were translated by the Rev. W. J. Rees of Cascob, and published in the second volume of the Transactions of the Royal Cambrian Institution ; from which the following extracts have been made, and forwarded to us, by Mr. Parry, Barrd Alaw.

Prince Gruffydd ab Cynan, about the year 1042, issued out rules and regulations respecting the bards and minstrels ; among which were the following. That no one person was to exercise two callings, as poetry and playing on the harp* or *crwth†*. That no bard or minstrel was to possess more than the value of *ten shillings*, either in horses or cattle, or expensive apparel, under penalty of forfeiting it to the king—for *rich* men seldom devote themselves to study ! An itinerant minstrel was not to go to the house of a gentleman ; nor a chief minstrel to the house of a plebeian. It was the office of the itinerant minstrel to rebuke, to mock, to deride, and to entreat, by means of reproach, and all that under the pretence of singing ; for which he was to receive a penny, on his acknowledging himself to belong as a mere weed to the bards ; and a gibe from the company was to be given to him, that he might make light of the devil, who enticed him to idleness, riotous living, and sloth ! The chief minstrel of the country was to have the marriage fines of the daughters of minstrels ; he also was to have the presents of young women, when they married ; that was four-and-twenty pence.

When the king was desirous to hear a song, the chief minstrel was to sing two songs, first in the hall, addressed to God, and the other respecting the king.

When the queen wished to hear a song in her apartment, the domestic bard was to sing three songs to her, *with a moderate voice*, not to occasion any disturbance in the hall. The chief minstrel must be acquainted with all the laws both of poetry and music, and be able to sing both in *harmony* and

* The Welsh harp has three rows of strings ; the two outer ones are tuned in unison, and the inner row contains the flats and sharps : for instance, between F natural and G in the outer row, will be found F sharp. The Welsh harpers play the treble with the left hand, and the bass with the right ; the reverse is customary with performers on the pedal harp. The compass of a full strung Welsh harp is about five octaves, or 37 strings in the principal row ; and the price of a new instrument from 15 to 20 pounds. (Vide Parry's Essay on the Harp.)

† *Crwth*, or crowd, is a very ancient British instrument ; the shape of it is an oblong square ; and it has from three to six strings ; is played on by a bow ; the tone is very thin and soft ; it has been many years out of use ; but it certainly is an ancestor of the fiddle family.

concord, also in cross consonancy [*query* counterpoint] and alliterations; be fond of entertaining subjects, and fertile in wit; also to be able to retain long in his memory the praise of the nobles. The graduated probationary pupil must know *ten concords, one fundamental, five concords of accompaniment, and eight tunes*. The disciplined pupil must know double the above. The master pupil must know three times as many, and be able to explain them. The chief minstrel must know four times as many, and be acquainted with all the canons and their rules; also the *system of canons as it is set forth in the book of science*. He must be able to compose a piece for himself, and be able to give an explanation of every part of it: such as every division, and subdivision; every quantity and rest, and every change of the drawings, and key-notes, *hidden and apparent*; and to show them forth warranted from his own performance, musically and masterly, so that the doctors and chief minstrels may conscientiously adjudge and elect him, to be an author and master in science. [All this is very curious. Ed. M. W.]

The tunes which are named on the mixed, or minor, key, are 31 in number; those on the *sharp* key A, 27; those on the *flat* key, F, 10. The contending concords, named on the mixed key, B, are 11; the concords in the flat key, F, 7, and those on the sharp key, A, 18.

That no pupil compose a song without showing it to his master, to know from his judgment that it be correct, before it be sung aloud to any one, that it may not bring shame either on the master or the pupil. [We recommend the above hint to the would-be composers of the present day. Ed. M. W.]

Bards and minstrels are to be of a friendly conversation, peaceable, obliging, humble, and fond of doing good offices; and all who are true subjects of the king and his magistrates should countenance and patronize the bards and minstrels. [Another good hint. Ed. M. W.]

The pupils to inquire of their masters, a month before each festival, where they are to go, lest too many go to the same place: and that but one go to a person whose income does not exceed *ten pounds* (!) and two to him who has *twenty pounds*! [How many, in proportion, should attend the fetes of his Grace of Devonshire? Ed. M. W.]

Order of Bards and Minstrels.—There are eight kinds of bards and minstrels; four graduated, and four frivolous.

The first four are—1. Bards who wear the band of their order. 2. Harpers. 3. Performers on the *crwth*. 4. Vocalists. The four kinds of frivolous ones are—1. The piper. 2. The juggler. 3. The drummer, and 4. The fiddler, or player on the *crwth* with three strings. The gratuity of each of these is one penny, and they are to perform standing. The singer ought to know how to tune a harp, or *crwth*, and accurately sing several musical lessons through their regular parts: he should also be acquainted with the four-and-twenty metres of poetry; and be able to correct any old piece of poetry which he may receive incorrect from another. [*It would not be amiss if the vocalists of the present day were obliged to be so well informed, as to the poetry of vocal compositions*. Ed. M. W.] He should, likewise, know how to serve from the kitchen to the table of a person of dignity and power; and to carve every fowl that comes before him. And his office at a royal wedding is to serve at

the table of the bride; a white covering is to be about the harp or *crwth*, which he brings with him.

The Club-head Vocalist is one who sings without being able to play on an instrument. He is to stand in the middle of the hall, and beat time with his club, and sing a poem or ode, with the beats.

Royal Weddings. A notice of a year and a day is given to the bards to prepare themselves to attend royal weddings; and the chief minstrel is appointed the *butt* of the rest, and he gives them an entertaining subject to exercise their poetical talents upon. After dinner the chief minstrel sits in a chair: and those who put questions to him stand; they are permitted to say against him, in poetry, any thing they choose; and, on the morrow, he answers them on the subject for the amusement of the company.

BECKER'S MUSICAL LITERATURE.

(Continued from page 187.)

It would be doing justice neither to M. Becker, nor to the readers of the 'Musical World,' were we not to lay before them, some farther specimens of the learning, research, and information, with which this volume abounds.

Our first extract relates to a point much debated among writers on the history of musical art—namely, whether or not the Greeks were acquainted with the system of harmony now in vogue; and is taken from the 4th chapter of the 1st Book, Sec. B., which contains a list of modern writers who have treated generally upon the Grecian and Roman music.

"FRAGUIER, (CLAUDE FRANCOIS) Abbé and Member of the Academy of Paris, born there on the 28th August 1666, died on the 3d of March 1728: 'Examination of a passage in Plato on Music.' In the Memoirs of the Literature of the Academy of Inscriptions, 1716, vol. iii. p. 18. A German translation was published by the wife of Professor Gotsched, the title of which is preserved in Marpurgh's Hist. kritischen Beitr. 1756—Bd 2. s. 45-64. The passage is one which is contained in the seventh book 'de Legibus;' and the Abbé Fraguier deduces from it, that the Greeks were acquainted with, and made use of, the harmony now in use."

"BURETTE, (PIERRE JEAN) Doctor and Professor of Medicine at the Royal College, Superintendant of the King's Library, and Member of the Academy of Belles Lettres at Paris, was born there, 21st Nov. 1665, and died there 19th May 1747: 'Dissertation on the Symphony of the Ancients.' In the Hist. of the Royal Academy of Inscriptions, vol. iv. p. 116 of the quarto edition.—'Dissertation, from which it may be seen that the marvellous effects attributed to the Music of the Ancients, by no means prove that it was as perfect as that of the present day.' In the Memoirs of Literature, &c. vol. v. p. 133.—'Dissertation on the Rhythm of Ancient Music.' In the same Memoirs, vol. v. p. 152.—'Dissertation on the Melopée of Ancient Music.' Same vol. p. 169.—'Additions to that Dissertation.' Same vol. p. 206.—'Discourse, in which some account is given of the different Modern Works on the subjects of Ancient Music.' Vol. viii. p. 1 of the same Memoirs.—'Examination of Plutarch's Treatise of Music.' Same vol. p. 27.—'Observations touching the Literary History of the Dialogue of Plutarch.' Same vol. p. 44.—'Fresh reflections on the Symphony of Ancient Music, to serve for the confirmation of the view which has been sought to be established in the Fourth Volume of the Memoirs of Literature.' Same vol. p. 63.—

'Analysis of the Dialogue of Plutarch.' Same vol. p. 80.—'Plutarch's Dialogue on Music, translated into French.' Vol. x. p. 111 of the same Memoirs.—'Remarks on the Dialogue of Plutarch on Music.' Ibid. vol. x. p. 180-310; vol. xiii. p. 173-316; vol. xv. p. 293-394; vol. xvii. p. 31-60.—'Dissertation, serving for Epilogue, and as a conclusion to the Remarks upon Plutarch's Treatise upon Music, in which the theories of Ancient and Modern Music are compared—1st and 2d Part.' In vol. xvii. p. 61-106 of the same.—'Supplement to the Dissertation upon the theory of Ancient Music, compared with that of Modern Music.' Same volume, p. 106-126."

"The Abbé Fraguier's Essay, the title of which we have given above, led to those learned and admirable dissertations in which Burette has endeavoured to controvert the opinions which the Abbé had promulgated."—p. 46.

We will now pass from the music of the ancients, to that of somewhat more modern times; and give our author's account of the works of the celebrated Guido di Arezzo.

"GUIDO VON AREZZO, the celebrated musical reformer, in the first half of the eleventh century, between 1014.1037.—'Opuscula de Musica,' contains the following highly important treatises:—

1. "Micrologus; Guidonis de disciplina artis musicæ. (Gerbert, tom. ii. p. 2-24) After an acrostic, which contains in its initial letters the [name of the author,] there is a short preface, in which Guido speaks of the necessity of learning music, and commends his new theory; which is followed by the treatise itself; is in twenty chapters, which are respectively devoted to the notes in music—their order—the doctrine of intervals—the octave, and why there are but seven tones—the relative connexion of the notes to one another—their great variety, &c."

"2. 'Musica Guidonis regulæ chythmicæ in Antiphonarii sui prologum prolata.' (Ibid. tom. ii. p. 34-42.) This treatise is in verse, and contains instructions for reading the notes, or for the correctly hitting upon a song."

"3. 'Regulæ de ignoto cantu identidem in antiphonarii sui prologum prolata.' In the prologue, Guido develops his system of notation, more clearly, if not more fully, than in the preceding treatise. The epilogue which follows 'De modorum formulis et cantuum qualitatibus,' in seven parts, does not appear to be by Guido, and was probably added by a more modern hand.

"4. 'Epistola Guidonis Michæli Monacho de ignoto cantu directa.' (Ibid. tom. ii. p. 43-50) Contains likewise a method of teaching, which expedites still farther the acquirement of musical knowledge. At the same time, mention is here made of the song—"Ut queant laxis resonare fibris." This epistle has been already printed before this, but not so fully as in this place, with the superscription, "Epistola de artificio nova cantus," in Petzli Thes. Nov. Anecd. T. vi. p. 223.

"5. 'Tractatus Guidonis correctorius multorum errorum, qui fiunt in cantu Gregoriano in multis locis.' (Ibid. T. ii. p. 50-55, from a manuscript in the Library at Tegernsee.)

"6. 'Quomodo de Arithmetica procedit Musica.' (Ibid. Tom. ii. p. 55-61, from a manuscript in the Monastery of St. Emmeran at Regensburg.) It is probable that the two works 5 and 6, do not belong to Guido, although they are found in different manuscripts following the Micrologus. Notices of Guido's services to music, and of his different musical works, are to be found—1. In the general histories of music by Hawkins, Burney, Forkel, and others; 2. In the various works which have been written for and against Solmisation; 3. In Fabricii Bibl. Med. et Inf. Latinatis; 4. In the Annal. Calmadulens, vol. i. p. 1007, under the name of Aretino; 6. In Tiraboschi Storia. Letter.; 7. In delle Lettere de l'Abbé L—— au R. P. D. Timothée

Veyrel, au sujet des ouvrages de Gui. Aretin, avec quelques remarques en faveur de la mémoire de ce célèbre Musicien. In the *Mercur de France*, July 1743, p. 1551-1568."

Proceed we in chronological order; and the next paragraph that strikes us, is one of an extensive work recently published in Germany, on the subject of Gabrieli, and the influence which his works have had upon the music of the present day, a work with which we purpose, at no distant period, to make our readers better acquainted: that they will be pleased at our doing so, the following extract from M. Becker, cannot fail, we think, to satisfy them.

"WINTERFELD (CARL GREG. AUGST VIVIGENS VON), Member of the Royal Prussian Privy-Superior Tribunal at Berlin, formerly director of the Institute for Ecclesiastical Music at Breslau.—"John Gabrieli and his times, a contribution to the history of the flourishing of sacred music in the sixteenth, and to the first development of the chief forms of the music of the present day, in that and the following century, especially in the Venetian school of Music." Berlin, 1834; 1 Band, 4to. pp. 202; 2nd Band. 4to. pp. 228; 3rd Band, folio, pp. 157. The importance of this work calls for a detailed statement of its contents, since a similar work, which examines so thoroughly, and with such critical acumen upon this subject, is no where to be found, and the author must undoubtedly be numbered among the first rank of musical historians. Part first contains:—1. Venice, and the Church of St. Mark, in the sixteenth century.—2. Institutions for Church music in Venice, and the old masters before Gabrieli.—3. John Gabrieli, his life and contemporaries.—4. The Gregorian Chaunt, its importance, and its connexion with the old Belgian musician, especially with Adrian Willaert, the founder of the Venetian School of Music.—5. Ecclesiastical Music. (The most satisfactory essay which has been written upon this subject—which has given rise to so many opinions.) 6. Willaert's pupils and followers; Cyprian de Rose, Zarlino, Claudio Merulo, Andreas Gabrieli, and their services in harmonic display.—7. The Rhythm of the old Musicians.—8. John Gabrieli, his earlier exertions in the cause of art until the end of the sixteenth century. His obligation to Palestrina and Orlando Lasso. Then follows the first Supplement, containing a catalogue of the singing masters and organists of the Church of St. Mark, derived from its archives. Second supplemental, printed, music and music-selling at Venice in the sixteenth and seventeenth centuries.

"Part Two.—1. The new direction of music at the beginning of the seventeenth century.—a. Introduction.—b. The Opera.—c. Claudio Monteverde.—d. Ludovico Viadana, and the invention of thorough-bass.—2. John Gabrieli, and his later exertions in the cause of art, and his influence upon its farther development.—a. John Gabrieli also a chromatician. His connection with Luca Marenzio and the Prince of Venosa.—c. Songs, with accompaniment, organ and instrumental playing since the sixteenth century. Gabrieli's services in this direction. His connexion with his predecessors, followers, and contemporaries, especially Claudio Merulo.—d. The Oratorio, its commencement, and Gabrieli's connexion with it.—e. Gabrieli's pupil, Heinrich Schütz. f. General Review and conclusion. First Supplement, from Periis Euridice. Second Supplement, from Monteverde's Ariadne. Third Supplement, Heinrich Schütz; Resurrection of the Lord.

"Third Part.—This part contains twenty-three complete vocal and instrumental compositions, by J. Gabrieli, H. Schütz, Palestrina, Orlando Lasso, Claudio Merulo, Claudio Monteverde, Luca Marenzio, and the Prince of Venosa, together with twenty-seven works by the same great masters in Extract. The several works are arranged in score," pp. 85, 86.

The Requiem of Mozart, so long the worthy objects of the fervent admira-

tion of all the worshippers of that master, has been supposed by some, as our readers well know, to be in a great measure the work of Süssmayer, whose pen, according to their view, added new brilliancy to the ideas of the great composer. The interest which has been recently excited in this country, by the bold attempts of an English Süssmayer, to interpolate this divine composition, according to his own notions of the subject; and which reminds us of the hacknied quotation, that—

“Fools rush in where angels fear to tread”

induces us to extract the account given by our author, avowedly a Süssmayerist, of some of the publications to which the question, whether the Requiem, as it now stands, is solely the work of Mozart, has given rise.

“WEBER, (GOTTFRIED.)—‘Upon the genuineness of Mozart’s Requiem.’ In the *Cecilia*, for 1825, Band. 3, seit 205-229. This admirable criticism of the well-known Mozart-ish Süssmayer-ian Requiem, was the signal for a pen and ink war, which has been unparalleled in our times. The more warmly that the battle raged, not only in the musical, but also in the literary periodicals, for it even descended to personalities, the more pleasant was the result for the original score. Mozart’s own manuscript was thereby brought to light, and by that means showed most perfectly to all enthusiasts and the like, how up to that time they had expended all their enthusiasm upon a work, the greater part of which was Süssmayer’s, merely because it bore Mozart’s name. The more immediate data for deciding on the authenticity of Mozart’s Requiem, were afterwards collected together in the *Cæcilia*, where they will be found under the following title: ‘Farther Notices upon the genuineness of Mozart’s Requiem, dedicated to the true worshippers of Mozart, by G. Weber.’ (Bd. 4, s. 257-352.) Notice of the history of the origin of Mozart’s Requiem; and an account of the new edition of the score of the Requiem, revised and corrected from Mozart, by Süssmayer’s Manuscripts, and accompanied by an historical Preface, published by A. André. (Bd. 6, s. 193-230.) These essays were afterwards printed together, under the title of, ‘Results of the inquiries which have been made into the authenticity of Mozart’s Requiem.’ Mayence, 1826, 8vo. pp. xxiv. & 96, with a Supplement of Music, and ‘Farther results, &c.’ 1828, 8vo.”

“STADLER, (MAXIMILIAN.)—Abbé, and a distinguished composer at Vienna, born at Melk, 1748; died at Vienna, 8 Nov. 1833: ‘Defence of the genuineness of Mozart’s Requiem, dedicated to the admirers of Mozart, &c.’ Vienna, 1825, 8vo. Second edition, 1826, 8vo. pp. 30; ‘Supplement to the Defence, &c.’ Vienna, 1827, 8vo. pp. 18. In opposition to Weber’s criticism.”

But the space we have now occupied, although we trust not unprofitably, warns us to draw our notice to an end. The warning must not go unheeded, although from few works purely bibliographic, could we have collected so much information as it has been our lot to do, from the Musical Literature of Herr Becker. That work has filled us with an ardent desire to see the many others which we now find to have, previously to this, proceeded from his unwearying researches; and an earnest wish that the learned and accomplished Organist of St. Peter’s, at Leipsic, may find leisure for the composition of many more as instructive as the present.

THEATRES.

ENGLISH OPERA HOUSE.—One of the largest audiences that has ever been in this house, was assembled last evening to witness the first representation of a new opera, entitled 'The Pacha's Bridal,' the music by Mr. F. Romer. At this late hour of the week previously to our publication, we have neither space nor time to enter into a detailed notice of the whole performance. Suffice it to say, the piece went off with extraordinary applause. There were several encores; and Mr. Leffler's charming ballad in the second act was called for three times: he sang it very delightfully. Miss Shirreff, Mrs. Serle, Messrs. Wilson and Leffler, all contributed effectively to the success of the opera. The music comes under that class which a publisher would denominate "saleable."

REVIEW OF MUSIC.

The Amateur's guide for the Violin; in which the rudiments necessary for the instrument are progressively explained and illustrated by familiar examples. With Selections from the best works on Shifting and double Stopping. By E. Woodward. ROBT. WOLF.

THE precepts and examples contained in this little work, which are given throughout in a clear, satisfactory, and concise manner, will prove of much benefit to the beginner, to whom the first steps are rendered as easy and agreeable as possible: after which, he may study with increased advantage, those of greater magnitude. The man is as ingenious as he is useful, who is able to write a good primer.

Variations brillantes. By J. Mayseder. Op. 40, arranged for the Piano-forte Solo. EWER.

THIS composition has the seal of popularity set upon it, being very showy, very brilliant, and not very difficult. Hitherto Mayseder has not been a fast favourite with us: we have considered him as little better than a skin-deep and fantastical writer; the piece before us, however, is one of the most rational and agreeable in character that we have seen. The Adagio is, perhaps, the best movement, and that is a delightful one.

"Do not Request." Ballad; the words by J. A. Wade, the music, and accompaniment for the Piano-forte, composed by T. Latour. CHAPPELL.

"Oh! give me back again." Ditto. DITTO.

"England for me!" Song; the words by Wm. Ball, the music by T. Latour. DITTO.

All our recollections of the name of Latour, are associated with certain piano-forte lessons—not of the most elaborate design; the 'Retour de Windsor,' being one. Pieces which the author himself would be the first to smile at, and with two-fold reason, for to him they have proved a golden investment. But Mr. Latour has appeared in the character of a ballad writer; and, to use the technical phrase, he has made a "decided hit." The melody of the first in the above list, ('Do not request,') is extremely pretty, and without a common-place thought in it. The skilful progression in the last stave of page 2, at once displays the contrapuntist and the graceful writer.

Again, in the second piece; the accompaniment to the opening melody is both elegant and uncommon, while the uniform conduct of the harmony throughout, is as select and judicious, as we have seen for some time in specimens of ballad-writing.

The third and last composition, ('England for me!') is not so successful an effort. The lines are very mediocre; and the composition somewhat of the after-dinner stamp; moreover, being pitched very low for a tenor, and high for a baritone, it is not calculated to produce that brilliant effect which the sentiment requires, and the author intended.

MISCELLANEOUS.

WINCHESTER MUSICAL FESTIVAL.—The Dean, it appears, will not grant the Cathedral for the benefit of the hospital; the musical performance, therefore, will take place in the County Hall.

MME. DE BERIOT, it is said, is engaged by the Drury Lane manager, to appear for twelve nights before Christmas.

LONDON CHORAL INSTITUTION.—A public performance (the first) will be given by the members of this Society, on Monday, the 12th; when, as we understand, will be performed, Haydn's Mass No. 1, followed by Selections from the same composer, and from Beethoven, Hummel, Mozart, Himmel, &c.

MONUMENT TO MOZART.—"Better late than never." A subscription has just been opened at Salzburg, the native place of this illustrious composer, to raise a monument to his memory. His widow is still living. The first funds have been raised by a concert, at which numerous admirers of the genius of Mozart assisted. The result was most gratifying. No doubt the example will be followed throughout Europe.—*Times*.

ORCHESTRAL INSTRUMENTS.—To give a proper effect to full symphonies or overtures, it requires at least 30 violins, 8 violas, 8 violoncellos, 6 double-basses, 2 flutes (or flute and piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass-horn or serpent, a pair of kettle drums, and sometimes a side drum and triangles, making a total of about seventy instruments; we believe that this is about the strength of the Philharmonic band.

PUPPO, the celebrated violinist, being in Paris in 1793, was summoned before the committee of public safety on suspicion, when the following interrogatories were put to him:—"Your name? Puppo.—What were you doing during the time of the tyrant?—I played the violin.—What do you do now?—I play the violin.—And what will you do for the nation?—I will play the violin."—*Morning Herald*.

Written in a young lady's
Album.



To the Editor of the Musical World.

SIR,—Finding that some misapprehension still exists in regard to the celebrated Waltz in A flat, by C. G. Reissiger, published in England as "The last Waltz of C. M. von Weber," may I beg the favour of your inserting the following particulars, which you may rely on as authentic.

The waltz in question formed part of a Collection of Twelve, Op. 26, originally published on the Continent in the year 1821, the whole of which are the undoubted composition of Mr. C. G. Reissiger of Dresden, (who succeeded Weber as Maître de Chapelle to the King of Saxony), an author already well known in England by his piano-forte trios, and numerous other classical compositions, both vocal and instrumental. Weber, who was personally acquainted with the author, used warmly to acknowledge the merit of the composition,

but would have been the last person in the world to claim any distinction which belonged to another. Reissiger has already made these facts known to the German public, through the medium of the 'Allgemeine Musikalische Zeitung,' and it is but fair that the musical world in this country should have a correct notion who is *really* the author of a composition, which has been so extensively circulated in England, and so generally admired.

I remain, SIR, your most obedient Servant,

Windsor, Sept. 7, 1836.

C. W.

THE HEART'S EASE.

Sweet modest flower!
Emblem of peace and sweet content,
Of Eden's bower
Thou wert a favoured ornament
When Eve in wondering rapture o'er thee bent.

Thy simple blossom
Now opens on a world of wo;
And many a bosom,
Aching and restless, fain would know
What spell with calm repose arrays thee so.

Ah, then impart,
While thus we gaze, thy silent lore;
The mourning heart
May cease its losses to deplore,
The anxious, live to-day, and fret no more.

With equal grace
Thy bloom in shade and sunshine's given;
Then let us trace
Thy pattern lowly, temper even,
With steady eye, serenely fixed on Heaven.—C. Q.

[The following pleasant companion to the Sonnet in No. 22 of "The Musical World," entitled "APOLLO," appeared in *Bell's New Weekly Messenger*, for Aug. 28th.

MORI.

A SONNET, *before** THE ANTIQUE.

Methought I sat deep in the Opera pit,
What time Laporte held Managerial state;
There heard great Lindley with his bow create
Tones to put trees into a travelling fit,
Like those of Orpheus—*boot-trees* if you will,
Which are mere human legs: heard Nicholson,
And Harper, Willman, Dragonetti, fill
The area vast, entrancing Blessington.†
Then all was hushed: the Leader had a solo
To play, and so they waited whilst he play'd it—
And into fritters musical he made it!
"That's Mori!" then I thought; and thinking, said it:
"Mori!" cried one stood by—"Pooh!—beats him hollow!—
"None could so 'play the devil' but Apollo!"

THOMAS J. BHILLS.

* A short cut.—*Devil's Printer*.

† The "Gorgeous Countess" of Sir Thomas Lawrence, who nightly graces the Opera with her stately presence; but who never listens to the music.

NOTICE TO CORRESPONDENTS.

It may readily conclude that the writer he alludes to must have an interested motive in advancing so absurd an opinion.

ERRATUM.

The writer of our leader last week is Mr. GATTIE, misspelt *Gatie*.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.
ALBUM Lyrique. A Selection of Operatic Melodies arranged and fingered for small hands by Augustinier **MORI**
 Czerny's Andante sentimental sur un motif de l'opéra "Les Huguenots" **MORI**
 — Rondeau sur un air de la Norma **DITTO**
 — Impromptu on Gallenberg's Cotillon **METZLER**
 Homage au talent. Fantaisie sur les airs Irlandais, "The summer is coming," and "The brown maid." Albert Sowinski, Op. 46 **WILLIS**
 Il Barbieri, Overture to, as Duett by S. F. Rimbault **SHADE**
 Les Fleurettes. Collect. of Waltzes for Piano-forte by various composers, 1 to 5 (to be continued) **WARNE**

Masaniello, Overture to, as Duett, by S. F. Rimbault **SHADE**
 Offrandes Lyriques. Six airs, easy and brilliant variations by Auguste Pilati, in 3 Nos. **MORI**
 Paganini's Rondos for Piano-forte, arranged in an easy style by J. T. Craven, 1 to 12 **GREEN**
 Schunke (Ch.) Romance in the opera of L'Eclair **MORI**
 — Polonaise brillante from the opera of Faust **DITTO**
VOCAL.
 "Forget me not." Music by Belini. H. Tolkein **MASON**
 Love and Courage. Music by L. Spohr **EWER**
 Love wakes and weeps. Serenade. John Rogers **SHADE**
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